

## Music Development plan – Chewton Mendip Primary School



This document supports reflection on our current practice and to enable the opportunity to plan and develop the music vision.

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The goals of the NPME are:

1. All children and young people receive a high-quality music education in the early years and in schools
2. All music educators work in partnership, with children and young people's needs and interests at their heart
3. All children and young people with musical interests and talents have the opportunity to progress, including professionally

(National Plan for Music Education, 2022 – DfE)

**In the classroom:** This section focuses on the statutory requirements of music education, including the taught curriculum and curriculum progression routes across the key stages. It also includes consideration of the space and resources necessary to teach music effectively.

**Beyond the classroom:** The focus of this section is the provision beyond curriculum music, including co-curricular activities, individual and small group teaching, and performance opportunities.

**Leadership and management:** The staffing and training of staff is included in this section, including subject leadership and strategic thinking. The School Music Development Plan is a key part of this section.

**The community and partnerships:** This section considers the role that music plays in the wider community, including how a music department can work in partnership with their Music hub and other stakeholders, including the wider music education sector.

The self-evaluation tool includes the following four levels that outline how schools could build their provision over time:

**Focusing:** The school is beginning to focus on this area. Action is taken to achieve this by the school, but it is either minimal, not successful, or in its early stages.

**Developing:** The school is actively trying to develop this area. Several different actions are being taken over a sustained period of time, which are beginning to show progress, even if in their early stages. The actions taken are more developed than in focusing.

**Establishing:** Over time, the school has established provision that shows successful implementation of this area within the school's music education offer.

**Enhancing:** Over time, the school has created nationally significant provision that is able to have impact at scale. Schools that identify themselves in this category could be considered for the 'Lead School' role with their Music Hub. The evaluation process places the improvement and enhancement of the school's music education provision at the heart of the school life. New and innovative ways to meet this sub-heading area are in place, or are being developed in the school.

	Focusing	Developing	Secure	Enhancing
In the classroom		Students engage with schemes of work and skills are developed. Teachers' assessment is evident.	<p>Music is timetabled for at least one hour per week and follows the NC/MMC.</p> <p>WCET is delivered for the academic year, by Somerset Music or in house, with regular performances and the opportunity to develop skills through instrumental lessons.</p> <p>Good progress is demonstrated by secure and incremental learning of the technical, constructive, and expressive aspects of music, developing musical understanding.</p> <p>Students with SEND are able to participate and progress well (supported by technology, tools and adapted instruments) Space and resources allow breadth of curriculum for all students, including music technology.</p>	<p>WCET is delivered for the academic year, by Somerset Music or in house, with regular performances and the opportunity to continue to learn the instrument.</p> <p>There is a designated music space within the school</p>

	Focusing	Developing	Secure	Enhancing
Leadership and management	Training for staff has limited impact.	<p>Monitoring of the curriculum delivery by a music specialist informs training needs and curriculum planning.</p> <p>A named, trained subject lead is in post, who is supported by a senior leader advocate in school, who understands the national curriculum and is aware of the NPME.</p>	There is a significant music budget that is planned to support the delivery of music curriculum and to broaden the students' musical experiences.	

	Focusing	Developing	Secure	Enhancing
Beyond the classroom	There is no regular choir.	<p>The school facilitates one to one and group tuition. Students and families facing the largest barriers are given support to engage in music learning as part of, and beyond, the curriculum.</p> <p>There is an ensemble who rehearse weekly (Year 4 strings) and is accessible to all (no timetabling/financial barriers).</p>	<p>Singing and vocal work is embedded into the life of the school and into every child's experience, drawing on a wide range of high-quality, age-appropriate repertoire and developing musicianship.</p> <p>Performance opportunities are available for the students having lessons. Practice spaces are available for students. Students are signposted to musical groups e.g. Somerset Music county groups.</p> <p>The music progression strategy is fully inclusive and accessible for all students.</p> <p>Musical performance is a prominent part of school life. Every student has the opportunity to perform regularly in school and in the wider community/SFS.</p> <p>External musicians visit school to perform. Students are given opportunities to see live performances outside school. All students are able to access these opportunities.</p>	

	Focusing	Developing	Secure	Enhancing
Community partnerships		<p>Community links with music are established, and regular events take place throughout the school year.</p> <p>Parents and carers actively support music making, through support at events and through home learning.</p>	<p>Meaningful partnerships are established with the community where a large proportion of students engage with this and there are clear civic and moral benefits.</p> <p>The views of pupils and parents have been considered when developing music provision.</p> <p>The school actively signposts all students to music opportunities within the wider community/The Octagon Music Hub and funds opportunities for them.</p>	

### Further points for consideration:

#### Composing and creating music

Creating music is another core tenet of the NC and should be explored from the start of a child's school music education. Teachers may find it useful to consider the details provided by the Model Music Curriculum.

#### Listening

Listening to music is fundamental to musical understanding, and so is at the heart of the music curriculum. By learning to listen critically, students not only expand their musical horizons but also gain a deeper understand of the context of when a piece of music was written, how it is constructed and the impact it can have on the listener. Teachers should be proactively inclusive in their approach to choosing repertoire for listening and may find it useful to consider the repertoire suggested in the MMC.

#### Pupil Voice

The inclusion of pupil voice is important to inform planning, repertoire selection and school events.

## Music Development plan – Action plan

From the self-evaluation tool you should now have areas for development to highlight in the action plan below.

Action	Who	How	Complete by
There is no regular choir.	ZB	Choir was held at lunchtime, uptake was low. Try this again, different lunchtime (not football day) Or breaktime, running over 10.30-10.50?	1.9.26
Develop use of music technology	ZB	To use as a self-assessment tool for pupils and evidence tracking for staff.	1.9.26
Training for staff	ZB	Music curriculum is based on Singup Curriculum. ZB to ask staff if they require further training to deliver effective learning in the classroom.	Email queries- 20.3.26 Unknown timing, depends on requirements.